

Bonci the Star of "La Boheme" at the Metropolitan

His Beautiful Singing Makes
a Memorable Performance
—"Tannhauser" Well Pre-
sented.

BY SYLVESTER RAWLING.

THE opera season is nearing its close, but the public's appetite shows no sign of abatement. Each of the four operas presented on Saturday drew a large and appreciative audience. "La Boheme," at the Metropolitan's matinee, literally packed the house. Bonci as Rodolfo, by his beautiful and artistic singing, made the performance one to be remembered. The soprano, Anna's Marcello and Didi's Colline were also worthy. It was better to forget Isabelle Elvira's Musetta. Spetrino conducted.

In the evening there was a repetition of "Tannhauser" instead of a revival of "Lohengrin," because of the indisposition of Miss Ransberger. Under the direction of Hertz, the principal parts being taken by Berta Morana, Olive Fremstad, Carl Joren, Walter Somner and Allen Hinkley, the performance was a delightful one.

"Falsht" is now announced for next Saturday afternoon. A rehearsal of it which was held yesterday morning promises a fine presentation of Verdi's opera.

"PRINCESSE D'AUBERGE" AND
"SALOME" AT THE MANHATTAN

The carnival scene in the "Princesse d'Auberge," presented for a second time at the Manhattan Opera-House on Saturday afternoon, greatly stirred the audience. The applause was universal and prolonged. The duet and the finale

and to be repeated, and Campanini made the recipient of a special curtain call. After the last act there was another demonstration. Lahl, Gerville, Roche, Zeppli, Valles, Crabbe, Gilbert and Dufrance again had the leading parts, the last two winning the chief and the tenor the least honors.

"Salome" once more was the bill in the evening. It drew the greatest audience, as it has had each of its many predecessors. Apparently Mr. Hammerstein, when his season is over, will not nearly have satisfied public curiosity to see Mary Garden as the heroine of Strauss's much discussed work. Her impersonation has lost none of its compelling interest, and Dalmora's Herod and Dufrance's Jokanaan are as potent as ever.

ALBERT SPALDING GIVES

ANOTHER VIOLIN RECITAL.

Albert Spalding's recital at Mendelssohn Hall on Saturday evening gave pleasure to a large audience. This modest, wholesome young American violinist is not only an expert player, but a serious minded musician with a gift of interpretation that is full of promise of greater achievement. His programme included Tartini's "Devil's Trill" and Wieniawski's polonaise in D, which won him great applause. Mr. Spalding's accompanist, Alfred Oswald, who is a pianist that commands respect, joined him in playing Cesar Franck's sonata in A major.

FINE CHORUS SINGING AT

METROPOLITAN CONCERT.

Under the direction of Giulio Setti, the Italian choristers of the Metropolitan Opera Company sang at last night's concert a chorus for male voices from Venetian's "Prescolabadi" and a chorus for mixed voices, "Il Mulino," by Weiss. Both were without accompaniment and rendered with precision and fine spirit. Albany Ithaca, a young English violinist, made a most favorable impression. The vocal soloists were Misses Ester Adelbert, Bernice de Pasquale and Riccardo Martin. The young American tenor, Celeste Aida, also received with special favor, as was also the duet from "Rigoletto" by Miss de Pasquale and Mr. Martin. Miss Adelbert was in excellent voice and sang "Ah, fur a lui" from "Traviata" with exquisite effect.

Under Mr. Spetrino's direction the orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

orchestral numbers, the "Mignon" over-

ture, Grieg's "Peer Gynt" suite and Berlioz's "Black Mass" march, were notably well done. The audience was small.

ELMAN AND CHARPENTIER'S

SUITE AT MANHATTAN.

There were two features at the Manhattan Opera House concert last evening. Mischa Elman and the Campanini orchestra's work in Charpentier's "Impressions of Italy." A very large audience was not only delighted with both, but with all the soloists. Elman's selections were Vieuxtemps's Concerto No. 4 in D minor, Tschakowsky's "Second Melancholic" and Liszt's "Perpetuo Moto," and he received even more than the usual applause. M. Campanini seemed to put all his heart and vigor into his leading of the orchestral suite by Charpentier, which was heard for the first time at this concert.

M. De Segura was the only one of the soloists to secure an encore, although all received sufficient encouragement from the audience. Mischa Elman, Mmes. Agostini and Espinasse, and Messrs. Taccani and Giannelli-Galletti were recalled several times after each solo, but the length of the programme prevented encores. The audience paid a tribute to M. Campanini in hearty applause, to which he responded becomingly.

Under Mr. Spetrino's direction the

HOYT
Street
Subway
Station
at Door

Martin's

SUITS & WAIST HOUSE
FULTON ST. COR.
BRIDGE ST. B'KLYN.

Take
New York
Brooklyn
Subway
to Door



Of sheer French batiste, handsomely embroidered; has embroidered lace panel in front; sleeves are tucked and lace trimmed; lace collar is artistically designed. Value \$3.50... **1.97**

75 Exquisite Messaline Gowns,
Value up to \$45.00
Entire Sample Line of a
Prominent Manufacturer

In white and all the new Spring colorings, suitable for all occasions, finest quality satin messaline, new princess models, elaborately lace trimmed. While they last... **14.75**

46th ST. BAUMANN 8th AVE.
I WE PAY FREIGHT
OPENS AN ACCOUNT
CALL AND MAKE OPEN SATURDAY
YOUR OWN TERMS UNTIL 10 P.M.

3 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

LIBERAL CREDIT TERMS
\$50 Worth, \$5 Down,
\$1.00 Weekly.
\$75 Worth, \$7.50 Down,
\$1.50 Weekly.
\$100 Worth, \$10 Down,
\$2.00 Weekly.
Our credit applies also when \$500 or more is cashed in advance.

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98

4 Rooms
Furnished
\$49.98
4 Rooms
Furnished
\$69.98
4 Rooms
Furnished
\$89.98